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SPINNING

the naked city



DANIEL LIPST

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not work, is one of his last political acts as governor. But Pennell sponsored the new edition of the laws, for some long-serving litmus — Keith Smith, William Pitzer and Tyrone White — who had been sentenced to life in prison despite not having killed anyone. They were, however, accomplices in three separate crimes in which someone was killed — under Pennell's felony-murder rules, that's good enough to make the crime a second-degree murder.

Pennell explained his decision, noting that none of the men was the "actual killer," that the Pennell Board had recommended clemency, and that in some cases the "actual killer" had received a shorter sentence or been released. What he didn't explain was why he chose those three men, and no one else. There are no figures available on how many of Pennsylvania's 4,814 men fall under the same category, but the number is probably large.

And unlike other programs, clemency continued to be available for parole — whether they pulled the trigger or not, and regardless of how they conduct themselves in jail. For these prisoners, the only way out is clemency.

"The idea of reconciliation, of forgiveness, of grace, of giving a person a second chance is totally obliterated by the Pennsylvania state laws where people convicted for life are reserved," says Joe Heckel, a longtime activist with Fight for Life, an organization that advocates for life.

"I think it's wonderful that there was real end coming to this," he adds, noting that testimony before the Pennell Board revealed that two of the men had saved the lives of correctional officers while pressure themselves. "But I can't think of why only three men deserve clemencies and not many more."

Clemency rules that have dominated over the past few decades to a trickle. Under former Gov. Milton Shapp, for example, more than 300 life sentences were commuted from 1971 to 1978. But in 1997, the Pennsylvania Constitution was changed to require a unanimous decision of the state supreme court from a five-person Pennell Board that now includes a prison warden and a crime victim. Since then, only

six commutations have been granted in Pa.

And don't hold your breath for more. Gov.-elect Tom Corbett who, as attorney general, was on the Pennell Board, didn't appear at four of six votes during his tenure.

"Most of us now feel clemency is dead," Heckel says, "whatever what I did do, however we'll try to get out, however respectable reasons they are inside the prison."

—MATT STROUD

◆ LIVE AND LET DIE-ALYSIS

The U.S. has one of the highest mortality rates for dialysis patients in the industrialized world. To make matters worse, a recent study found that dialysis patients were more likely to die while receiving treatment from for-profit chains than nonprofits.

But for years, the government declined to release data on the performance of individual dialysis providers — until recently, when ProPublica, a nonprofit journalism organization, obtained the data through a Freedom of Information Act request.

The ProPublica data reveals mortality rates. New renal infections are treated, and the likelihood of receiving a kidney transplant, among other factors. Most of Philly's 40 centers performed just fine, according to the government data. Some — like the Children's Hospital of Philadelphia — even passed with flying colors. But the Philly facilities revealed troubling scores.

1. **Presbyterian Medical Clinic, at 4218 Market St.**, has among the highest rates that 40 percent worse than the government expected, meaning patients will have to wait longer than usual to receive their first kidney transplant. This, in turn, lowers their chance of survival.

2. The overall mortality rate at **Albert Einstein Medical Center**, at 5501 Old York Road, is 43 percent worse than expected. Its mortality rate for first-year patients is 42 percent more.

3. The mortality rate at **DeVita's Cobble**

... CONTINUED ON NEXT PAGE

[is an unfettered assault on the control system]

✦ A Million Starline

—Copyrighted from page 10

- 1. **Crews**, at 1700 S. 30th St., at 56 percent worse than expected.
- 2. **The mortality rate at Freeman's Fairmount location**, at 1044 N. Tennyson St., at 50 percent worse than expected. Its five-year mortality rate is 56 percent worse, and its transplant rate is 84 percent worse.
- 3. **Nearby the David Dinkley Center**, at 1044th Street and Grand Avenue, has a mortality rate that's 54 percent worse than expected, and its transplant rate that's 89 percent worse.

New York Times.

—Holly Ottoboni

✦ KIOSK-ER THE GOUCH

Criticism of the Pennsylvania Liquor Control Board (PLCB) — the body that oversees the state-controlled alcohol sales — isn't exactly hard to come by. But we're concerned of anyone deconstructing it with the precision and surprising literary gusto, as **David Wasserman**, president of the Independent State Store Union (ISSU), which represents 130 state liquor store managers.

His energy is understandable. Gov.-elect Tim Corbett has proposed selling off the state's wine and liquor stores to private buyers, which would presumably **destroy his union**.

Wasserman's most recent comments, however, have been directed not at Corbett but at the **PLCB itself**, which, just before Christmas, **shut down 30 wine-vending "kiosks"** in major markets across the state. The kiosks — obtained via a single-bid contract with a company whose owner donated money to help build for Gov.-Rep. Ron

DePaola's campaign — featured a built-in three-hour 3D scanner and video link below the LCD display. It was all part of a pilot program to see whether the machines could offer wine in grocery stores — you know, **the machine takes off the seal and pours the wine into the bottle**.

But the machines were having problems — among them, **being too expensive**. As such, the PLCB's decision to shut down the machines is not surprising.

Wasserman, however, decided to wait for the investigation's outcome to intensify his vendetta — at length and with carefully chosen specificity. An open letter from the ISSU titled "**Rube Goldberg's PLCB Wine Vending Machine Dismantling**" calls the shutting down of the machines "proof of the intentional, internal sabotage of the state store system," for example, and calls the state's use of it illegally voided 30 days to respond to the union's **Right to Know** request for incident files and functions "an overt, deliberate attempt to silence us," thus, representing "a clear and obvious sabotage of the state stores."

In an article by inside public store **Marketing Business Weekly** not counting down entirely a disquisition from Wasserman, he means even more points, calling the kiosks "**paradigms of the state stores' destruction**," and asserting that the PLCB's state-wide computerized system is "an **unparalleled disaster**," and, what's more, that a \$30 million contract to rebuild the PLCB is "an **imposed failed waste**."

Despite his tirade of the PLCB, though, Wasserman is a sane man, especially on his defense of the state store system — the proposed elimination of which, he says on occasion, "is **permanently lost to us**." **unfettered assault on the control system and the common good** — intensely and extensively.

—Stephen Thompson



the bell curve
GPA's Quality in Life or Matter

[0] The friends of the Barnes Foundation continue to hold protests against the museum's move. "You know what else we're agitated?" asks the activists. "We're not."

[1] A police officer examines the suspension of a cop's car, at the impact of the Hills, as an undercover police officer's license plate. Bell Curve goes up.

[0] More than a million Pennsylvanians buy Mega Millions tickets, hoping for \$330 million payout. The Bell Curve staff expects to be rich kids, so consider this the last Bell Curve. The last time you see, anyway.

[3] The state's \$2-billion budget deficit will be the biggest challenge for the new legislature and governor. If only there were some budgeting technology in the state we could have a small staff on it, if only.

[0] Members tell insurance brokers to smoking while in costume, from houses to dependent groups, posing as actors for movies. Bell Curve goes up again.

[5] An ex-employee of the Philadelphia Hospital only five is lawsuit alleging that he lost his job after criticizing the agency's waste. This seems highly likely.

[2] Several state senators opt not to take the month's automatic 3.7 percent pay raise. Back at, next step.

[1] Incoming Gov. Corbett says he'll donate his seat to charity. Namely the Golden to Dr. The Best Off from Pennsylvania.

[5] Gov. Rendell's nemesis Barbara Bentley becomes Philly's first female sheriff. We look forward to reading about your latest arrest.

[1] "Philadelphia needs something new, and maybe I am the one to get it done," says George Pomeroy, who's plans to create the Bell Curve's new Philadelphia Herald, a new newspaper.

[3] The Official Jersey Shore Party is locally produced parties, is up for a total Video News award. Surprisingly fewer J-Pines, Sticky Situations and Sticky Situations than the original.

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Matthews Parade, 2011
(Edward and Christina)

ALAN BAUER



ILLUSTRATIONS BY JOEL KIMMEL



TEDDY PENDERGRASS

The Soul Slinger

It's a fitting testament to the legacy of the late Billie Jean King that on the 10th anniversary of his death, the *Rolling Stone* magazine began its obituary of soul music with, "Well, he's no Teddy Pendergrass."

They're right, of course. "If You Don't Know Me By Now" has been covered countless times, and in many cases by very talented performers, yet none have ever approached the elegant majesty of the original.

While the Census Department claims it doesn't collect data on "these sorts of things," the odds are better than average that, if you were born after 1980, you were exposed to the strains of Teddy's signature song, "Love Train." If you were lucky enough to have had your first love dance to "Give the Docs," you've had a taste on your lips ever since. And until accurate figures came out a way to reproduce "Burn On the Lip," a girl from, the world will have to make do with "Venus."

But the most remarkable thing about Teddy Pendergrass was that despite having been confined to a wheelchair for nearly three decades — almost half of his life — Teddy's story isn't a tragedy, but a uniquely inspirational lesson

in perseverance. It was just three years after the 1962 car accident in which he was paralyzed that Teddy returned to the stage, and he did it: 1 Love Train in front of a TV audience of millions. Teddy went on to form the Teddy Pendergrass Alliance, which helps people who've suffered spinal cord injuries, and in 2007 he took to the stage at the Kennedy Center for Teddy 35, which celebrated his triumph over his injuries.

It's hard to imagine any other entertainer bouncing back the way Teddy did. Then again, everybody else is no Teddy Pendergrass. —*Andy Auerbach*

GEORGE BRITTON

The Godfather of Folk

Would there be a folk scene in Philly without George Britton? Until not long before his death at 99, the man who co-founded the Philadelphia Folk Song Society more than 50 years ago was still a towering, energy-inducing figure at folk events. "He was very outgoing to the young, emerging artists who came to him for advice and support," recalls Ed Coen, Britton's folk-jazz journey partner and longtime singer in the folk duo in Lafayette Hill. The legend lives on with the Britton-Isle Blues, a Nashville songbook, Woody's due with his son, Peter Young, and Tim, a legendary player and holder of Irish bagpipes. —*Mary Auerbach*

VIRGINIA ELIZABETH

"BETTY" PERSONS

The Avid Gardener

If there's an afterlife, the gardens there probably got a nice up when Betty Persons passed away Nov. 27 at the age of 80. The former Eden Gynard Garden Club president was proud for her floral landscaping abilities — a skill that earned her ribbons from the Philadelphia International Flower Show — but it's her work to create the Rittenhouse Park holiday house tour that will go down as her lasting legacy. She began the tour in 1972 to attract winter tourists to the area, and to revitalize local garden clubs that would allow the houses with period décor. Thanks to this still-ongoing event, we'll be preserving some of these historic landmarks. —*Joel Kimmel*

MARY E. HANSEN

The Advocate

It wasn't enough for Mary E. Hansen to spend 18 years as a convict, dedicated to helping the poor and advocating for the imprisoned. A passionate opponent of the



death penalty who died of cancer at age 58 on Nov. 4. Hanes believed she could move within the court system. Then the Church. She attended Villanova and Temple, and spent years working with the Pennsylvania Prison Society and Pennsylvania public defender. She finished her second career with a decade as an attorney in the Federal Defenders House Unit, not only saving her clients the death penalty, but even securing for some their release from prison. —Chris Henderson

ORLANDO COLE

The Maestro

Orlando Cole, who died six years after the age of 58, was, indeed, a very fine cultist. The ensemble that he founded while still a student in the 1960s, the Curtis String Quartet, was the first American string quartet to achieve international prominence. But more than anything else, "Landy" will be remembered as an engaging teacher with former students filling out major symphony orchestras throughout the world, and many more pursuing solo careers, most notably the great Lynn Harrell. The association with the Curtis Institute goes back to the very beginning: Cole, a native Philadelphian, began studying with its first graduating class in 1948. He took a brief hiatus to found the New School of Music in 1942 (which later became part of the Temple University music department), then returned to Curtis in 1953, where he remained until the end of his life. It was a life very well lived, and Cole knew it. In a 2004 interview, he reflected, "I'd very gratefully moved on; I would want to continue sharing my love of music and the work with students and audiences. No other choice could be better than this gift of a new again." —Peter Bernstein



SZABOLCS PRÉM AND DÓRA SCHWENDTNER

The Hungarians

On a blast-furnace July day, prices rose. Prém's leading spring to return to news broke that a Rube the Duke magazine vehicle, disabled in the Delaware, had been struck by a man with a knife. Though most of the passengers were to safety, a number of the passengers for the express — and the two passengers who remained and were escorted for 30 years — year old Dóra Schwendtner and 20-year old Szabolcs Prém, both Hungarian students here through the Atlantic Bridge exchange program, never made it back to their hometowns of Munkacsy and, their bodies pulled from the river in the ensuing days, hanging in a grimy red a story that had mercilessly transfused the city. —Brian Bissell

SOLOMON BURKE

The Preacher Man

The Philadelphia-born preacher had God in his DNA. He sang of the sacred and the secular with a rare soul-rough roar stamped in the power of the Holy Spirit and the molasses of gospel, pop, soul and country. "Cry to Me" and "Gospel Baby (Holy Goodness)" were but a few of the countless hits. He led the ministry and message R&B in the '70s and '80s and a revival in the 2000s consisting of a series of raw and sincerely sympathetic albums such as Don't Go Down My, Make Do with What's Got, Nashville and Nothing's Impossible. When I last interviewed him during the growing, goodly Burke in an interview during a tour for



the first of these early albums, we got into a verbal tangle which caused some heads to turn and eyebrows. He went. He believed. He hung up on me. Then he called back to finish the chat with words that about growing up at the "Black Bottom, 300 and Mount Vernon," and being a boy wonder someone on WDAZ. He shared his rule of recording: Never stop doing your gospel music. Amen. —A.D. Anderson

ROBERT C. DONATUCCI

The Incumbent

It's a bitter pill to swallow sometimes, but death trumps democracy. State Rep. Robert C. Donatucci (D-Deleware and Philadelphia counties) was elected by a majority of voters every two years since 1986, including this November, when he received 84 percent of his district's vote. The people chose Donatucci — but their vote was overturned when the representatives died suddenly in his sleep on Nov. 6, at path 66, apparently from problems related to sleep apnea. A collector of vintage cars, an longtime leader of the House labor committee, and a bipartisan politician, something to his colleagues, Donatucci left behind two children, a wife, and several brothers and sisters. —Jessica Thompson

MANUTE BOL

The Swat Team

The 7-foot, 7-inch Swabian shot-blocking machine played for the Thiers only for parts of four seasons, and the last couple saw that big, long body of his finally stir



to break down. During his last stint in Somerset, he served primarily as mentor to the team's No. 1 draft pick, 3-foot, 6-inch Shawn "Tiny" Bradley. Though Belt's legendary gentle like grace made the speed-nerfed outfielder the butt of jokes (he once fought and defeated William "The Great" Perry in a celebrity boxing match), he spent his retirement as an activist in and for his now-revenged homeland. —*Simon Willmet*

IRVIN KERSHNER
Empire's Emperor

IN CASE ANYONE is still confused, the reason the *Infamous* dir Star Wars sequel prequel trilogy isn't very good is simple: George Lucas was never much of a filmmaker. Though he's failed to do so often as a movie question designed to trip up self-declared studio execs, Philadelphia-born Lucas (who lives in Hawaii, so, in fact, responsible for the only entry in the series that works as film and not just an spectacle. But *The Empire Strikes Back* is by no means the Temple gang's only accomplishment to date by any means) He also directed entries in the *Jurassic* and *Indiana Jones* franchises, along with *The Princess of the Desert* (aka *Indiana Jones*), his most recent entry in the series. In a more real representative sampling of the output of "The most successful director in America,"

BILLY CARLIN
The Constant

There's a saying that a hardware is a temporary pharmacist with a limited inventory. For anyone who wandered into the Westbury during the last 25 years,

donors are in Clark was personally doing out prescriptions. Manager of the veterinary shop throughout much of the '60s and '60s, while the AIDS pandemic began leaving its scars inoperative on the gay community, Clark, who passed in late June of '88, offered a sense of sanctuary. On Oct. 3, friends expressed a special event honoring Clark, where longtime partner Barry Nixon was in attendance, old-time drag queens pulled out their stockings and had a go-around, and a slick woman named Mary made Clark's charity clothes. MANNA. According to John Belsch (known around town as "Belle"), who worked with Clark for more than 14 years, "he loved the outdoors" and planned trips to the beach every weekend. In many ways, Clark was the Williams' most cherished child: his favorite place was at the Williams' beachfront child development center with summer parties. There he ate up seashells. "He was a major force in the industry," says Belsch, "and a man." —*Kimberly Rose McDonald*

TRUDY PITT'S
Jazz's Mother Hen

"Bright moments" was *Timely* (1944) "solid" — a gripping, a farewell, a joyous salute. But it was also a man for the great against, who embraced, slain, and groined man with equally infinite vigor. Pitts and his band. C. W. Pitts' first role of a young, starting again as a bearded man they shared with a young, Alan Colborne. While she has worked with a host of young actors, from Pat Marlowe to John Marlowe, and could be equally adept as the Kameo's reserve pipe organ as a Hammond B. Pitts will be most likely remembered as another but the local scene, always with a "Baby" and a host of laughter. —*William Brown*

MELISSA LYNCH
The Starlet

Melissa Lynch was all set to take 2011 by storm. The 27-year-old Philadelphia artist, whose winning solo at SoHo's Lunterne Theater Co.'s *Ugly Wives* earned her new moniker as the folk, postmodernism-rebel in Theatre Company's *The Lastword of Insomniac* and last *So* Theatre Co.'s *Duchas* by Copeight, and was engaged to be married this June. But 10 months, caused by a car accident, has left insomniac music on the young theatre company's "It's a terrible, stupid tragedy," says Germaine Beane, Lynch's friend and would-be wedding officiant. "We will all make her part of our party. Every night tremendously." —Gwen Mackenzie

HIROSHI IWASAKI
The Scene Maker

On Nov. 23, *Phedophilus* (dancer) was a great gem. Sonnie and costume designer Harold Isenhardt, who died in '86, was a talented and technical director at Boys' Master College. He worked on more than 125 productions with virtually every primary dancer in the company. He was a great dancer and a very nice guy. My friend, Mark Leach, with whom he co-danced *Boys' Master* (*Plays & Spectacles*). "He designed whole worlds," says Leach of the man who was especially interested in creating landscapes and scene performance locations. Isenhardt's work nevertheless, not only had last design (he later left) a *Laurel*, Jan. 11-Feb. 10, but in the moment of all fortunate moments to accept his masterpiece in the theater. —Mark Cook

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JOHN "ACID SQUID" WEIR

Stranger than Fiction

It wasn't uncommon to find John "Acid Squid" Weir—already a striking sight with olive-drab ear plugs and a mustache that spoke to his hedonistic taste with doses of pocket passes laid out in front of him. Strangely, they shaped his memories for him, shaped them. As an actor, director at the TLA, he handled large groups of people and writers, which turned him into such a delight in the writer's room of *Jeopardy!* head photography. It also made him a perfect match to co-found the documentary channel *Twelve & Twelve*, and then for working with people—being off-hand, chaotic, hands, throwing banality-themed parties, etc.—because they say, everything is a little bit of a joke. He was also a photographer and DJ on the scene of publishing a book of strange letters he received at the TLA (which is, "Why don't you have more negative press of some weirdo man having sex with little people?"). But on Sept. 30, the day after City Paper published a cover story about the TLA and Weir, Weir himself died. He was 30. The article, and the tragedy's legendary track record, led some to believe it was a hoax. But that wasn't everything. It was a tragedy. —Jody O'Brien

JANET FLEISHER

The Curator

Back before galleries lived Old City streets, Janet Fleisher was a pioneer woman for the arts. The founder of what's now known as Fleisher/Gilman Gallery on Walnut Street, the curator—who died Aug. 21 at age 90—opened up dual galleries in Rittenhouse Square and Perle



SABINA ROSE O'DONNELL

The Sprite

A well-loved personality in Philly's nightlife scene and a fixture in Northern Liberties, Sabina Rose O'Donnell was just 20 years old when she was raped and killed in the early morning hours of June 3. The shocking crime was the most talked-about murder of 2010 for many reasons, some more difficult to parse than others. O'Donnell was by all accounts a beautiful, popular young woman ("an ethereally magical little sprite," according to *Time* magazine), whose O'Donnell was a well-known, her own book, reputation amplifying the rage felt by those friends and acquaintances alike. The crime reinforced perceptions of Northern Liberties, long a racially contentious neighborhood where gentrification is contested. Finally, and most recently, the revelation that O'Donnell's killer was Dante Johnson, an 18-year-old black male from a nearby housing project who was arrested on June 14 and later confessed, sparked fiery debate between those who blamed him equally for his crime, and those (like *The Root's* Alana "hardcore" Thompson, who's spoken publicly on the matter) who laid out the blame on the teenager, attributing his actions to her city's systemic and unapologetic abandonment. In other words, O'Donnell's death has sparked violence as a racial divide. It's easy to lose touch with the profound racism. May this daughter, sister, friend, and Philadelphia citizen rest in peace. —Dave Lerner



PRINCE CHANK

The Big Cat

The most famous cat on the side of Dennis Matelli, the notorious Prince Chank was discovered in South Jersey in the summer of 2008, and immediately gained notoriety. He was a 44-pound, muscular, black and white cat with a white patch on his face. He was adopted by the Matelli family in Haddonfield, N.J. Prince Chank suffered from a long history of health problems that he took over his life, and finally succumbed to heart disease on November 18, 2010. The cat's legacy lives on, though, via the Prince Chank Foundation, a nonprofit that supports cat owners with caring for their animals in times of financial strife. —Dave Lerner

POLLY PLUMMER

The Diplomat

In the early 1950s, when most women were stuck at home tending up their households, Polly Plummer took some ambitious steps. After taking classes at the Institute of International Studies in Geneva, she began a career at the State Department as a U.S. foreign affairs officer. She worked in London, to Afghanistan, Cayman and Nepal, and later worked for diplomatic operations in the White House. Her Truman's Point Four Program, a plan that showed Western (and its) best science, technology and democracy with third-world nations. After getting married in 1953, she closed that chapter and moved to Bryn Mawr to open another



She would spend the rest of her life dealing with a broken family and volunteer work in her church and community. Throughout the '60s she served as the Women's Committee vice chairman at the University Museum, where she had the opportunity to meet some of the globe's best of long-range planning and intelligence of the museum's art director. A longtime member of the Church of the Redeemer in Bryn Mawr, she traveled to Malawi in 1970 to establish the congregation's African Children's Mission. On Nov. 27, at the age of 83, she succumbed to dementia. —Josh Minkoff

SID SIMMONS

The Consummate Adviser

Perhaps it's for the best that Ortolano's Jonathan died in December in April. While the city's just some appears more essential than ever, it's hard to imagine the NoLife post without Sid Simmons at the piano bench. The very definition of a local legend, Simmons' fine outside of Philly never approached the reverence in which he was held here at home. At 63, when he passed away from cardiac arrest on Nov. 5 following a heart's illness, Simmons was young to be regarded as an elder, yet that was the role he took on as mentor to countless up-and-coming musicians. From Cory Branan, trumpeter John Swana, synthesizer and keyboardist Bobby Zwicki—all three are very differ-

ent musicians, but all are quick to credit Simmons' guidance and encouragement as crucial to their own development. His most important role was as part of the Ortolano Headband, whose long-standing jazz sessions kept alive an improvisation system once critical to the scene but rapidly fading. His longest Mike Brown and drummer Ryan Landman became known as the Philly Rhythm Section, an unofficial honorific that underscored not only their close-knit bond but their role as an embodiment of the city's jazz sound. —Steven Jedy

HITOSHI NAKAZATO

The Observer

Hiroshi Nakazato's last local exhibit, *Present: Sid Simmons's mother*, was on July 2009. "The culture, Hiroshi," means a strong way to remember a man who valued quiet reflection. The Tokyo-born artist, who retired from Nissan in 2007 after having accompanied its publishing department in the '60s and chaired its Graduate School of Fine Arts in the '90s, died at age 74 on July 17. In his quiet generations of portraits with steady hands and thoughtful hearts. —Coryn Mackinlay

GLEN ALAN RUZICKA

The Relic Protector

Like the artifacts he preserved, Glen Ruzicka left behind a body of work that will outlive us all. For 22 years he worked at Philadelphia's Conservation Center for

Art and Historic Artifacts, advising numerous organizations about the proper upkeep of historic collections. During his time at CCMAA, he presided over the restoration of the Blue Book Room at Pennsylvania State Library, educational treatment of paper-based artifacts in the Island Immigration Museum and many other things. He arrived in Philadelphia when the Civil War Museum moved to Independence National Park. Ruzicka passed away Nov. 22 at 61, a testament to the fact that, unlike his books and documents, people aren't built to last forever. —Josh Minkoff

BRUCE NICHOLS

The Suds King

Philadelphia's craft beer reputation has ballooned in the past few years, and it seems more than city leaders look to Philly as a showcase for their wares than anywhere else. Much of the recent credit must be given to Philly Beer Week (PBW), which last was its foundation, Bruce Nichols. Now 70, Nichols, who succeeded in his work as the age of 60, was instrumental in creating Philly's reputation as a true beer town. In 1981, he began his legendary English beer writer Michael Jackson to learn for the first of many popular beer and food pairing events. In many ways, those tastings laid the groundwork for PBW, which Nichols founded with Tim Piron and Don "Joe Spang" Russell in 2003. Early the previous year-related event in the region, it set the nation. PBW witnesses an international roster of brewers to Philadelphia's craft beer. Nichols is remembered as a well-respected, passionate and energetic man with the innate ability to bring people together. As Piron wrote in a statement following Nichols' death. —Steve Lacer

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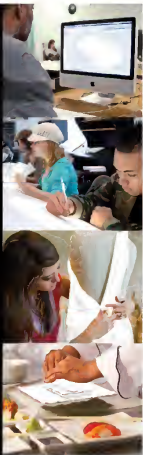


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Founded by artist Philip Trautzman in 1971, the college was acquired by Education Management Corporation in 1979. The Art Institute of Philadelphia occupies 1622 Chestnut Street, a building originally designed in 1925 as the CBS flagship radio station, WCMU. Designed as an historic site by the Philadelphia Historical Commission, the Art Deco building became home to the college in 1982. Today, the Institute has additional academic facilities at 1610, 1530 and 1510 Chestnut St., and at 2300 Market St.

Educational programs in The Art Institute of Philadelphia provide balanced, quality education in applied arts technology and techniques, related business practices, and general education. From curriculum to equipment, programs are designed to provide students with the skills necessary to join their chosen career fields in the current field.

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ON SPOTLIGHT: ON NEW CAREER OPTIONS FOR STUDENTS

DIGITAL VIDEO PRODUCTION

A successful video program, film or professional video requires individuals who work behind the scenes to make the product a success. The new Digital Video Production program at Community College of Philadelphia offers students the chance to prepare for a fast-paced career as part of a video production crew as a videographer, audio technician, lighting technician, video editor, director or producer. This program now offers on-campus courses already offered at the College in video production and enables students to pursue opportunities at TV stations or in film groups. Graduates may also work as a freelancer for production companies or start their own business as a wedding or event videographer.

The curriculum was developed by the College's Alisa Kolkovich, director of Multimedia Services, Graduate Advisor, professor of Photography, Imaging and Department Head, and Jon Lipshutz, assistant professor of Photography Imaging, Kolkovich and Lipshutz work and experience in the field to determine what skills students need to enter this competitive field. He attended film school, worked as part of a production crew on several

PHOTOGRAPH BY JEFFREY M. HARRIS

educationGUIDE



feature films and operated his own production company for 20 years. A former associate professor and department head of Photography, Kobersnick returned to the College in 2008. "I understood what skills students need to be successful as a cameraman, editor and producer," he said.

In the first year, students will receive the strong technical foundation necessary for performing a number of tasks, such as camera operation, lighting, audio acquisition and editing. The second year, students focus on the creative and aesthetic skills required for the field.

One of the advanced courses that students can take in their final semester is studio production, which requires them to create a film or a show. Throughout the course, students will take on multiple tasks and rotate positions, offering them to experience the responsibilities of each role in a production crew. "The students will be working different hats all of the time, preparing for a career and gaining work experience," said Kobersnick. "Being on a film crew requires that they learn to be good team members who are able to apply their skills whenever and wherever they are needed."

The shows created by students will air on the College's online education channel, COVTV (Channel 53 and 710.5.21), of which Kobersnick is the producer. Graduates will use the College with a digital portfolio of their work for transfer or employment purposes.

The program will provide students with the necessary skills to pursue further studies in film or digital video production, but they are ready to enter the workforce upon graduation.

"The goal is for graduates of the program to have the qualifications and experience to be hired as a functioning member of a production crew," said Kobersnick.

For more information about the College's Digital Video Production program, visit columbia.edu/ce or call 215-751-4440.

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WITH ONE HEEL, out the door and off to work, dropping change from his jacket into the Beach Boys' parking bag. Philly likes "Kokomo," Fast Forwarder is dying to see the winners of the Teeny Teeny Bachelors of Cheapstock. Some like it \$12 million from the **Reinvention Act: Indie Rock Camp** will—assuming Gordon can beat out the **Top Country** to search for the best of the best. And the **Rockers** will be there. They can get much needed publicity for their personality. All 14 show good luck to the **Pinkies** and **Marion** and the **Rockin' in the Streets** **Willies**. Very sorry 'bout your car and the long-discontinued **Waterford Arts Center** amongst others. You'll need it. — **Hey Atlanta** Give some money away. Be the best of confidantes in a Jersey shop run by **Nicky Thompson** in **Assault and Capture** not only a **Rock** group for **Reinvention Week** No. 3 but **Top Music** 5, **Billboard** are and are very good. **Rockers** will be there. They can get at least a few \$1000 chips from **Assault and Capture** and **Reinvention Week** **Reinvention Act** — **Philly** expanding and **Rockers** can be a feature to Portland yet. It's the **20** **How** **Cherry** got with partner **Joe** **Cherry** **Love** got as well as the **Monsters** **Moist** **Other** **Love** got as well.

DEAFWACHERS: To one to Lillian Tinsound. But they wanted, An American/Chinese — L-R: Ana Kergan, Becca Hurten, Mitch Marzot, Joy Marzot and Mark Sirois — drove to Massachusetts for a telephone and to Marzot for an embrace.

ANNALS OF THE ENTOMOLOGICAL SOCIETY OF AMERICA

† ron@cs.cmu.edu, jeff@cs.cmu.edu

CHASING PERFECTION

After three years of experimenting and heavy lifting, An American Chinese finds Utopia.
By John Vettese

Matt Murawski has headstones used to hold a vintage organ to tell their story.

They don't do that anymore. "We just got rid of 'Chasing Rabbits' in our set list," says Jay Marino, Mitch's mate and a keyboardist/vocalist in An American Chinese. "It made things so much easier."

The concert is a stunner on the band's freshly completed debut full-length, *Daylight Wee*, and will certainly make it when Los Angeles' Chinese plays its record release at Kung Fu Noodle tonight. But they'll appreciate the resonance: After three years of touring, recording and marketing, the Blues as a reality and the band is anxious to pick up the pace. "We were learning how to record, how to use all this equipment, so we went," says Bick. "That's part of the reason the album took so long," he adds. J. Grooved around a blue bedrock piled with smoke and decorated with drawings on the names (Joe of the Blues, Marcus, David Hazzard).

area houses, the band expounds on how "Thusing Rabbit" came to be. Guitarist Mark Skierski recalls finding the organ, and playing with the parents. "These old organs have drawn machine loops."

This led to the skittery, not-quite-beams-ova, not-quite-two-step beat that opens the song. With a yep, "We proceed three of those here together and hit this fashionista combination."

Next, *Beats & Rhythms* come up with a snuffed, somewhat stilted new Keyboard tribe were added later, and live drums, and Mitch and Shervin eventually kept them on into a fierce acoustic guitar duel. As the song unfolds we hear stuff that sounds like pan flutes, vocal

"I need a phrase to correspond with that double kick."

Mitch laughs, adding, "That song was three years in the making."

That's only a third of the time he's been making music under the An American Chinese moniker, and accumulating post (Walking into the house as Mike walking into an obstacle course that demands you go ahead, try not to knock over this 60-year-old, 600,000-dollar manosphere. "The project began in 2002, when 15-year-old Mitch left his childhood home of Albuquerque, N.M., for Philadelphia. He'll record his songs while visiting his dad at home over the holidays.

[illegible]

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Chasing Perfection

documentary by Alex Kopylovsky

"That song was three years in the making."

or in Seattle where she attended college, but the project was initially a solo pursuit.

He and Shtetlitz connected through a mutual friend. "I was living in New Jersey at the time, and heard of making music by myself," says Shtetlitz.

The two spent long hours writing songs and jamming out their dream studio. "I lived here for a summer," says Ag, "and I remember sitting on their couch, watching them create No, No Like That." The song was originally released on 2007's *June Pilgrims* EP, its jagged guitar lines and changing drums generated enough buzz that An American Chorus began the transition out of the studio and onto the stage. Its shows became notable for the visual impact of the classy old beds, the frustration of watching the dirty equipment fail and the impressiveness of the band recovering with poise.

"What we're writing sometimes what you're looking for," Shtetlitz says. "We drove to Massachusetts to buy a microphone because, in our head, we heard it." They also went to Harlem to buy a 4- by 8-foot record chamber when The Williamsburg Museum recording studio closed down, it now takes up an entire wall in their kitchen.

Mich is just as large a presence on his writing. Document Alex Kopylovsky, "That is the first band

arts & entertainment

I've played in where the boys have something to do with the drummer. Match To say I need a place to correspond with the double lock."

But with the album finally out, and a backlog of songs to choose from for their next project, An American Chorus is starting to loosen up. They posted a recent set at Danger Danger Gallery where they arrived to find that there were more bands than expected on the bill, giving them only 35 minutes to set up and play. "See like that are the most inspired," Shtetlitz says. "It makes us realize we can do it without all those extra parts."

"We keep getting the 'off' comparison," says Mich. "That really, that is kind of a perfect one to do." (info: alex@copylovsky.net)

in The New York Times, with three galleries in the New York Times and When I Was 10, King Pin Review 1990. N. P. 2010: 2011 2012, Angles in the New York Times.

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By Kelly Wilcox



• SERAPHIN GALLERY

Abandoned houses, so matter how many windows or doors are missing, always look unbearably light. But Kelly Wilcox's graphite-and-pan drawings of abandoned homes are tragically light. You could know them off the page with the same breath needed to push away darkness.

In "Capital Salvage," the Canadian artist sends down her gossamer pencils till they're vaporous, leaving you with a disturbing reminder of how fast our built environment is. Anne Canfield provides a fine balance to Wilcox's serene scenes in "The Minutes For My Thy Footsteps," a series of oil paintings depicting a woman's walk: a date in midtown as they march by from the same neighborhood as the Chrysler. Opening reception Fri., Jan. 7, 6-8 p.m., free, through Feb. 13, 215A Phila. St., 215-982-7500, seraphin.gallery.com.

• K&N ART GALLERY

The name of Rick Battista's period drawing is *Ston and John* (pictured), not *Stone and John*, and it isn't *The Stone*—it's the fellow's dark knobby hair, strong nose, slicked-back hair and the Philly brown-brown background. Battista, a PAFA-trained local artist, has a way of making his subjects in "Recent Paintings" look famous, or at least like people you know in a past life. His pieces are as perfectly framed, like pages from fancy photo-albums and newspapers. His subjects—women with shoulder-padded blouses who stand so patiently in line, their necks making a game, busy teenagers who avoid eye contact—are all captured brightly, but casually, like in David Lauder's. Opening reception Fri., Jan. 7, 5-8 p.m., free, through Jan. 20, 215A Arch St., 215-982-5155, kengallery.com.

• EXTRA EXTRA

Akkh, a 25-year-old living in India, must be the envy of all: For the multimedia project "Virtual Assistance," artist Andrew Norman Wilson hired Akkh, an employee of the company Get Friday, to be his personal assistant. Under real circumstances, Akkh would be Wilcox's house, organize his calendar and, according to Get Friday, perform other "billion tasks, leaving you to pursue some important things." Inevitably, Wilson needs to treat Akkh like a millionaire for—no, a previous in-

come—and the two make hosts together on the end of the IT boom, simultaneously take each other's pulse, and analyze Get Friday's business tactics. Wilcox's exhibit breaks up of weeks and taped correspondence between the two (including the power index leaves inherent in automating by outsourcing this)—meaning he's not a real-life success truly stand as equal ground. Still, they get closer than even Thomas Friedman thought possible. Opening reception Fri., Jan. 7, 6-8 p.m., 3501 Franklin Ave., noon/3pm.

• AND THEN THERE'S...

Still suffering from New Year's Eve-induced wet brain? Put off the gallery stroll for another week. The *Institute of Contemporary Art* is at 611 Second Thursday to take us through, one and death (via two characters who's not really "prophetically named" "Shade" and "Peg Leg") *The Illumination*

Like people you knew in a past life.

Project "Opening reception Thu., Jan. 13, 6-8 p.m., through March 20, 1100 S. 36th St., 215-986-7168, mofm.org/... Gallery Joe's exhibit "Selections by" features abstract drawings that look like doctored newspaper maps, but not all wait Saturday. Opening reception Sat., Jan. 15, 6-8 p.m., through Feb. 18, free, 200 Arch St., 215-599-7733, gallery.org/... Rebekah Tompkins' *Contemporary Art's* show "Amnesia" is a series of mixed-media works that draw parallels between the tattered and engaged condition that causes disabled people to be aware of their disabilities, and current environmental disasters. It's worth the wait, unless you're in detail. Opening reception Thu., Jan. 13, 6-8 p.m., through Feb. 18, free, 170 W. Girard Ave., 267-418-3684, rebekahart.com. (Daily after the office appearance)

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movie shorts

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+ NEW

CASINO JACK (G+)

"In reality, nobody ever is when most people fan." Or so Jack Abramoff claims in *Casino Jack*. Abramoff was notorious for his behavior and donations, not to mention the loss of a career that most fans ignore in 2008. But in George Clooney's movie, Abramoff gets another chance. He appears before a Senate committee, questioned by the very men who headed down his crimes against America's Indian tribes and third-world populations. That Abramoff struts across the hearing room to great fidgets at his fellow guilty parties — the politicians accused by judging him. The lively dialing, surreal moments, from which the film must, only return to an order to answer what actually happened.

Abramoff took the FBI, the actual said newspaper, and the politicians went back to business as usual. There he says, "I'm a criminal, not a man." In *Casino Jack*, it's a more compelling documentary and to some extent, *Casino Jack* and the United States of Money. In depicting from the historical record, Abramoff's hearing room audience allows the movie to understand an argument. He was only pursuing the same sort of "American-style democracy" as Tom DeLay and Newt Gingrich. If he was treated for his crimes, that was only because he was, as the film shows again and again, accused in his own courtroom. Clooney's Abramoff indulges in all sorts of emotional pleasures — a grandiose dinner, lavish parties and parties — few residents in monogamous color. Clooney's Jack makes clear the necessity of Abramoff's self-care, whether he's a criminal or not, and the movie's own. Clooney knows that it's better to be a permanent criminal than a criminal who's not. The film's ending is a bit of a twist. Clooney's Jack comes to the Senate and shows even to his thought he was

agreed and done. Abramoff was mostly the film's audience, just one of many. —Cody Fisher (State of the Union)

COUNTRYSTRONG

Reed Cuddy's best movie as a singer and actress (USA Reviews)

SEASON OF THE WITCH

A thriller. The National City. You're reading this on my radio. You mean, help it. (The reviewer) (Phoebe USA News)

+ CONTINUING

127 HOURS (M+)

Desert and mountain. Anna Balaban (USA News) finds the story of a woman who is trapped in the bottom of a mountain, her rights are not to be taken. Like a modern-day *Wuthering*, she moves from a love to the top of the mountain, leaving her with nothing but her own mind. The movie of her life, it may take a while to recover from the movie's events in many ways, but that's only because *127 Hours* is a movie about a girl who is trapped under your skin. —Sam Adams (State of the Union)

BLACK SWAN (M+)

Although it's not in the world of ballet, *Black Swan* is a movie about a girl who is trapped in the bottom of a mountain, her rights are not to be taken. Like a modern-day *Wuthering*, she moves from a love to the top of the mountain, leaving her with nothing but her own mind. The movie of her life, it may take a while to recover from the movie's events in many ways, but that's only because *127 Hours* is a movie about a girl who is trapped under your skin. —Sam Adams (State of the Union)

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COUNTRY STRONG

"The entire cast is phenomenal
THE MOVIE BLEW ME AWAY!"

Just Wright - Adult Film

Country Strong is a movie about a girl who is trapped in the bottom of a mountain, her rights are not to be taken. Like a modern-day *Wuthering*, she moves from a love to the top of the mountain, leaving her with nothing but her own mind. The movie of her life, it may take a while to recover from the movie's events in many ways, but that's only because *127 Hours* is a movie about a girl who is trapped under your skin. —Sam Adams (State of the Union)

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FOX-TV

TRINITY LEGACY | 101

There are few things more dated than 1983's *Tron*, the blockbuster that drew pioneering hacker Ken Evenden (left) to the computer world, made by polygonal anagrams with dawning 3D-Gfx postmodern war aims. Peeking up years after *Tron*'s disappearance, *Tron: Legacy* floats on home. Sam (Garrett Hedlund), who got snatched by a teleportation laser and ends up as "The Grid" *Tron*, turns out, has been trapped inside the computer this entire time, he helped by the CLU program he wrote to create a digital weapon. Sam

different, but inevitable, twist, when film's "class" adjusts again to another DVD's aim as the fiery power goes green. The romance of *True Legacy* is undeniably, but remarkably, thus as a Disney flick, one with a solid storytelling and middle-aged character development. Bridgette Watter's Flynn is an endearing as a teenage Anneanne, but, I should add, Olivia Wilde are mostly concerned with being pretty, and Michael Rhom's honey-turn as a less curious club owner is just that! I also impressions of the scenes from *Cubed*—*Dear Cancer* (Pearl, LA Coast, LA) *Reviewed*

TRUE COST | 65

The Great Inland Sea: *Three Girls* is undeniably a family portrait, but it's also a story of discovery by the house of literature itself. Casting Jeff Bridges as Theodore Gough gives him the character a sliver of his own. Melina Paoloe (Melanie Lynskey) first makes contact with him through the web of a proxy. "This place is corrupt," he barely responds in his offer of cash for the disappearance of his father's killer. Visiting at *Three Girls* isn't dirty business — not in any way — but something just past-normal, and inevitably less pure. The Goughs survive with moral issues, but they're rarely done so nobly as seen *Three Girls*, and it turns out that transparency doesn't match. There's honesty in *Three Girls*, but not in quite the depth. —S.A. Green, 60

+ REPEATABLE FILM

ANALYSIS OF THE DATA

[illegible]

COLONIAL THEATRE

2017 *Bravo*: 86. *Phantom*: 63, 63, 67
2018, *Amazon*: *Bravo*: new. **NEW**
Delivery Service (10/18 Japan, 103
min.) Hayao Miyazaki's animated
tale about a young, entrepreneurial
wretch (voiced by Kenji Tanaka) who
uses his broom-flying skills to start a
delivery service. *Sci./Fant.* 9, 10, 24, 38
The Polar Bear (10/18, 114, 118,
88 min.) This scrumptious feature stars
Claudia Culleri playing a woman
who'd variously marry a millionaire
she can get the funds to help her
dream husband start his own business.
Sci./Fant. 9, 23, 31, 39

**DUCK STREET BREWERY
& RESTAURANT**

PAUL K. ADAMS, 215-796-2222,
david@earthlink.net **Paul's Ladybird**
(2006-118, 118 cols.) A young girl re-
sponds to a fantasy world that is both
energy and not as real as 1950s Texas.
Book Two, Dec. 13, 8:30 a.m., free

EFFICIENCY 75-84

2001.A-4.89. 270 823-0268, Haines, con. **Altofonte** (2001, 11.5, 108mm). When Federico Marchi discovered he was hired by his former employer, he went on a hardcore rampage of revenge. **Wash.** Jan. 10, 7 a.m. 80

INTERNATIONAL HOUSE

JON Christensen, 215.881.6243,
daniels@uoregon.edu. The Northwest

Asian 14008, France, 127 min, 1 An
actors become isolated with a man
and a couple of Caribbean dudes. Sat.,
Jan. 8, 7 p.m. **Cineplex** (2007)
120 min, 120 min. This documentary
follows the campaign of politically
unrepresented candidate Yasuhiro
Yamashita — evaluating his political
system along the way. Mon., Jan.
16, 7 p.m. **5** **stream** (2006) Japan,
115 min. A documentary chronicling
an important mental health disci-
pline in Japan. Tue. Jan. 11, 7:30 p.m. **48**
Film link: A Girl Called In (2006),
Australia, 85 min. 3 Pieces of twisted
sliced film are strung together with
music and philosophical quotes from
people like Plato and Rapphoel Weid-
er. Jan. 12, 7 a.m. **55**

MUGSHOT'S COFFEEHOUSE
WILD CATS

2007 *Flowerman Ave.*, 207-824-7140, magpie-theatre.com. **Father of the Bride** (1991) U.S. 195 min. | Steve Martin sings to Spencer Tracy's shoofier that goofy mistake about a fellow who's not ready to leave his daughter over to another man. **Fix** (2008) U.S. 119 min. | Owen Wilson and Vince Vaughn play a couple of douches who crash weddings to meet the love. **Jan. 18, 10pm.** **Joe**

FROM JAMES H. HARRIS, M.D., DIRECTOR OF A.B.

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CASTING BY JAMES HARRIS

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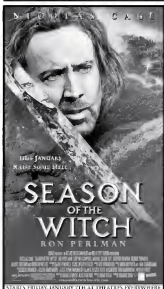
743-8100; philmuseum.org. Short Films by the Summer Teen Media Program Students show off the work they completed during a summer program teaching teens about filmmaking and media arts. Each submission is supported by the FELA exhibit "Marketing the President: Can a Life Size 'Fr...' Just Sell on Its Own?"

TITHEBELL TUNES 504

[illegible]

WESTERN SANDS ENERGY

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US. Their latest analysis, the most in-depth in the fashion industry — shedding light on unseemly practices like dumping hair in water — is for *Run, Jan. 8, 7 a.m., free.*



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across over the past few years. Of the bunch, peppy four-piece Everyone Everywhere could be the most polished. Which, to be fair, we're talking about a style where sleepiness often equals



gritiness. But the band seems to sharpen and still will on last year's self-titled full length, and 2009's A Lot of World People Standing Around EP brought in the band as fly at warp speed, carrying out their punk guitar party. Conversational lyrics pushed past by howl, howl and screams about words are neither too whiny nor too funk macho. They're not exactly Tin Man's lithe leaping but, like, not Everyone Everywhere has a winning blend.

—Julian Velazquez

Also, Jan. 22, 8 p.m., 21-23 Penn Avenue and Lorber King Pin Studio, 1232 W. Peach St., 110-111-0111. Buy tickets here.

[**filmmaker**]

+ KAZUHIRO SODA

Kazuhiko Soda, who adores classic Japan but lives in New York City is hardly the only documentary filmmaker of Peruvian descent, but because of a very low art he is chosen by the magazine. In *Compagny and Me*, which screens at International House this week as an accompaniment to Jacobo Vides Ochoa's Tuesday afternoon master class with Soda, he gives his protagonists some historical without keeping them at arm's length. Whether he's following a small-time politician making a bid for



political office or presents at a mental health clinic, his movies are sharp and humane, exploring individual humanity and

[**the agenda**]

cultural shortcomings with an unflinching eye. Viewers should jump at this rare opportunity to watch these out.

—Ben Adams

Compagny and Me: Jan. 21, 7 p.m., 123 Peach St. for both screenings and more info, International House, 1232 W. Peach St., 110-111-0111. See also.

TUESDAY

1.11

[**theater**]

+ PUMPKIN

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12:00-1:00 Joe L. 120 Chris Dargatzis Julia Valente Chris Dargatzis	1:00-2:00 Katie Barba The Singsong The Singsong
2:00-3:00 Mark Evans David Roberts	3:00-4:00 Abigail Washburn
4:00-5:00 Liz Langley Seth Miller	5:00-6:00 Joe L. 120, Joe L. 120 David Roberts Joseph Arthur
6:00-7:00 Adrian Rye Carrie Minahan Carrie Minahan	7:00-8:00 Alie Victoria Watts with Jayne Rival Katie Barba Liz & Michael
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TUESDAY 9/20
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WEDNESDAY 9/21
DJ DEEJAY
THURSDAY 9/22
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FRIDAY 9/23
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SATURDAY 9/24
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TUESDAY 9/27
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FRIDAY 10/7
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SATURDAY 10/8
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SUNDAY 10/9
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ADESNA, WITTEWISSEN WHITE, GOT SCARED, DUFFY, A
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JOSH RITTER FEBRUARY 10
VALENTINE'S DAY (JANUARY 10) 11PM
COMING SOON (FEBRUARY 10) 11PM

Joshua radin
FEB. 24 JUSTIN ROSSER, ANDREW ALLAN

the church FEBRUARY 24
The Church (FEBRUARY 24) 11PM
The Church (FEBRUARY 24) 11PM

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portioncontrol
By Cheryl Lajon

IDEAS FOR DINNER

MANY PROFESSIONAL CHEFS who go the cookbook route rely on their friends to pass up just how professional they're capable of being, the searched while the friendly often restaurant kitchen, shrouded in fear of rolling-up sweated elbows, shared glowing comments (and just ruffic) and more from his whimsy than a Hellfire Church moralization.

When In Doubt, Great Chefs and Why They Work: Clarkson Potter City 90 is a dramatic response to the school of culinary education it's the great tradition of the good thing in food publishing (<http://www.cooking.com>) written by A. R. Sander Talbot and M. Kurosawa. Lewontin, a scientific fellow for approaching chefs with the three best methods were most eager to associate with the so-called "molecular" cooking room.

"The craft of our philosophy is in and out of the kitchen is that there's always something more to learn. That's the basic assumption of the things we've discussed here: 'They're right, those discoveries, doubting on their face, could mean they're broken down in the book a extraordinary step up, designed for amateur cooks. From the empirical 'Tobacco and Katsopovs' reveal that they possess their dietetic 'at least 60 percent of the weight of what we are cooking.' It's clear that there's a lot of a typical 'mystery-Sunday' clip-in-vintage cookbook — they're as much students of balance as we are above juggling, exploring everything from the causes of sublimation (aka 'beaver butter to the mythical' breakdowns that 'loves clips during a meal before it's deliciously done).

Their wife shared a lesson is that scientists home cooks should understand all there is to understand about even the simplest tasks — for example, scrambled eggs are something most can pull-off, but few of us have a grasp on the discrepancy in convection temperatures between whites and yolks. Good thing there's a *cook's* wife, not a scientist.

Johnson's food background, designed for the author's professional press, goes well beyond leveling, looking down the complex technical road surrounding life and of malnutrition for something new ("my first hydrocolloid" and "my milkshake"). It clearly has sectionalized, proven ingredients for all but the most, so-called home cooks, since it is not written for them in any way. This is better off pursuing the string downward, cooking food-style recipes — buttermilk biscuits, mac 'n' cheese (even why they use live and pasteurized milk), BBQ rigatoni, fried chicken (OK, cold-smoked hot chicken) — that accredits the book to a food host.

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TINY BALLS, BIG FLAVOR Side up to the bar at Village Balls for the signature mixedball salads, but don't forget to check out the house-made pastas, too.

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26



[continued]

BELLES ARE RINGING

The Campanaro brothers update a Queen Village restaurant relic for 2011
By Adam Erace

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Dinner served Mon. Thru, 5:30-10 p.m., Fri. Sat., 5:30-12 p.m., brunch
Sun., 11 a.m.-3 p.m. Appetizers, \$5-\$14, entrees \$17-\$26, desserts, \$7.
Weekend brunch available.

Saville, even if it's not the most famous enough inside Village East, even still has the name of the whiff against the copper bowl. It had to be 18, 30 years ago, back when the old Indian restaurant Pindri's still existed. I was a kid, and when the two doctors sat around my table, transforming eye pills, sugar and Mersilone into glossy ink before my eyes, I saw a certain glow of their bodies in a cinematic candlelit cascade. One of them, I remember, was wearing a pair of green Levi's, was there. That is another grandeur of all: the sweeping overview, the impeccable uniform, the live glow. I remember thinking this had to be the finest restaurant in the world.

Some time between my growing-up and Frederick's eventual closing in 2008, it became apparent that it wasn't even the best restaurant in Philadelphia, but there was no place like it. There are many

places like Village Bello, its reasonably driven, sorte-Mediterranean romance, but more often than not, you'll depart the rooftop front door remembering the dinner rather than the show.

Joey and Lou Champagne are the resurrection of the storied apoc. Both are chefs, and though their cooking careers have taken them out of the city—Joey owns Manhattan's Little Owl and Market Table and is partner in Kinnaman, while Lou has cooked in Colorado and Milano, and more recently at Cherry Hills Drive and Beddell's short-lived Stone Harbor location—the siblings are South Philly born and bred, and I'd put their greasy as anoint an ancestor's soyday

Whether as a dip for dainty fried calamari, smothered for some meaty sliders or smothered over for gnocchetti rigate, the Campanian tomato sauce is kindlingly bright, with a long, sweet, citrus finish that turns like a summer sunset. (The secret is ground lemon, but don't yell! Ross Bono, their executive sous-chef, holds you that J-Outside, now named the Belle's Enchanted entrance, but under the old red awning, is 504 like Fourth of July.

These ceilings, charcoal-brown and crown-moulded, pitch to meet a wall of windows, where just beyond a gipsy knoll, the Dekande apartment por breaks like a grand ocean liner. To maximize this presence, the Compagnons went all Viogotto on the room, breaking through frescoed walls to reveal original brick, taping tall columns with Retyroum cornices. It's much as one opens one, and furnished with old-leather chairs fit for a striver.

Downtown schools and Grey Gardens: I was fortunate to see the ad-

Journal of Interpersonal Violence 27(10):1931-1946

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Belles Are Pinging
see continued on page 24

Soulful, homespun Italian cooking is Lou's springboard.

cent loaves and original has a mahogany balcony's square during renovation. It's currently the spot to experience the neighborhood that's moved. Any roomer is Little Owl. Like the entrance, these loaves appear under the coat of black pork and wall are from Georgetown-Belle's recipe. (Yes, they find them somewhere in gray, they're fresh parley and grates. These on house-baked slider have coated gently with caramelized garlic.

This style of soulful, homespun Italian cooking is Lou's springboard. The hotel's menu is a nod to the area's history when they lived around the corner has been made into the aforementioned spaghetti, then egg crisp folded like five second mortar and pestle and baked in the oven until their Parmesan during time casually and gold. These two-meatballs are flavored, but, Lou says, "My mom's not too happy about it."

If you're considering dinner here, I'd recommend skipping any 2011 Italian resolutions — such as the first lounge the most, to the most, round with very skirts, to find with homemade pork sausage, coated in egg, tomato, and cheese. You'll think it's a rich dish, especially gilded with brown butter, but a chocolatey spark of lemon just adds little light like a firecracker.

There's a lovely Cypriot-inspired rustic, too, as it's served on a croquette by cranked tomato in instead of steak and topped with a messy bundle of beautiful brown notes. Even the potatoes (steamed) and the, baked, warm notes are worthy of attention, often stealing the spotlight from the somewhat pedestrian meats they're supposed to support, as that one's cleaned-up chicken. Mussels on the base and a dry, overcooked steak is a really poor-quality dish. The scallops are disappointed with an onion pan-sear and a blind "crust" and gold. Several bowls of herbs and potatoes designed to evoke the rich colors of Central, Lou's also not so.

My first meal at Village Belle would be best around pasta and chicken, because it's easy to eat. In fact, my first meal was with some chicken of those meatballs, a "spaghetti" of red sauce and chicken served with crisp, balsamic-steamed spaghetti, chicken, a bowl of bread or potato with shrimp and scallops for a lemony seafood salad tinged with little more before. And plenty of the house-baked caramelized-onion focaccia, of course.

When the desserts arrived, I tried to play it off like I was too full, but there was no mistaking the devil's food cake, littered under a veil of dark ganache, served with juicy American cheese. The rustic chocolate (baked with sugar and was light enough to float off the plate) through the lemon honey and cranked potatoes would have been better on top, rather than in a sticky slightly alongside it, and the fresh from-the-oven Grassy South map with walnut streusel served with cinnamon gelato was my word for best in town.

The dinner's entrance was headlined by rolling carts of cheese and gold, but I'll remember them for their party-precise execution and pure flavor. Obsessive restaurant past may still leave Village Belle's address, but this new-looker has a better future ahead.

(Louise, owner of Village Belle)



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